

Bb INSTRUMENTS

# Jazz Improvisation 2

## HANDBOOK



**BEBOP**

Performing Arts Institute 2007



# **Jazz Improvisation 2: Bebop**

## **TABLE OF CONTENTS**

<b>1</b>	<b>Learning Bebop</b>
<b>2-3</b>	<b>How to Learn Jazz</b>
<b>4</b>	<b>The ii-V7-I Progression</b>
<b>5</b>	<b>Four Bar ii-V7-I Progressions</b>
<b>6</b>	<b>Two Bar ii-V7-I Progressions</b>
<b>7</b>	<b>Groovin' High</b>
<b>8</b>	<b>Groovin' High Patterns</b>
<b>9</b>	<b>ii-V7-I Licks</b>
<b>10</b>	<b>The Bebop Scale</b>
<b>11</b>	<b>I've Got Rhythm</b>
<b>12</b>	<b>Rhythm Changes</b>
<b>13</b>	<b>iii-VI-ii-V7 Progressions</b>
<b>14</b>	<b>Oleo and Anthropology</b>
<b>15</b>	<b>Tools for Improvisation</b>
<b>16</b>	<b>Charlie Parker's Solo on "Thriving From A Riff"</b>
<b>17</b>	<b>"Thriving From A Riff" Pattern Development</b>
<b>18</b>	<b>Basic Reharmonization and Substitution</b>
<b>19</b>	<b>ii-V7-I's with Tri-Tone Substitution</b>
<b>20</b>	<b>Blues for Alice</b>
<b>21</b>	<b>The Minor ii-V7-I Progression</b>
<b>22</b>	<b>Minor ii-V7-I Progressions</b>
<b>23</b>	<b>Diminished and Whole-Tone Scales</b>
<b>24</b>	<b>Autumn Leaves</b>
<b>25</b>	<b>What Is This Thing Called Love?</b>
<b>26</b>	<b>Maiden Voyage</b>
<b>27</b>	<b>Dealing with Complicated Chords</b>
<b>28</b>	<b>ii-V7#11-I and ii-V7#9-I Progressions</b>
<b>29</b>	<b>Major Scales</b>
<b>30</b>	<b>Mixolydian and Dorian Scales</b>
<b>31</b>	<b>Melodic Minor Scales</b>
<b>32</b>	<b>Modes of the Major Scale</b>
<b>33</b>	<b>Modes of the Melodic Minor Scale</b>
<b>34</b>	<b>How to Read Chord Symbols</b>
<b>35</b>	<b>How to Learn Tunes</b>
<b>36</b>	<b>How to Transcribe from a Recording</b>
<b>37</b>	<b>Important Tunes to Know</b>
<b>38</b>	<b>Most Significant Jazz Recordings</b>
<b>39</b>	<b>Important Jazz Musicians</b>
<b>40</b>	<b>Internet Resources</b>
<b>41</b>	<b>Play-a-long Track Listing</b>

# Learning Bebop

**Bebop** is the type of jazz invented by Charlie Parker and Dizzy Gillespie in the early 1940's. In direct contrast to the swing-era music that preceded it, bop features quick tempos, angular rhythms and lines made up primarily of eighth notes, and more complex harmonies using many altered (dissonant) notes. The reason that most methods for studying improvisation quickly turn to bebop is that practically every development in jazz since then has either been an extension to bop or a reaction against it.

Resources for learning to play bebop are abundant and all around you. They can be found in the many recordings by Parker, Gillespie, Sonny Stitt, Miles Davis, Thelonious Monk, Bud Powell, Fats Navarro, Tadd Dameron and others. The tunes themselves can be a great guide to both melody and harmony, including such standards as *Billie's Bounce*, *Confirmation*, *Donna Lee*, *Good Bait*, *Hot House*, and *Ornithology*. A quick glance through any fake book should make it readily apparent which songs are from the bebop era. One of the best books available is **The Charlie Parker Omnibook**, a collection of over 60 Bird solos that will provide years of practice material. The Omnibook is written for instruments in any key and is a must-have!

David Baker was one of the first (and still the foremost) jazz educator to develop methods for learning to play bebop. His books include three volumes of **How to Play Bebop**, several books on developing modern techniques, and dozens of texts on improvisation, learning to play jazz, and the soloing of specific players such as Clifford Brown and Sonny Rollins. All the books listed above can be found at **Jamey Aebersold Jazz** ([www.jazzbooks.com](http://www.jazzbooks.com)) and more are being published everyday.

Speaking of Aebersold, the collection of play-a-long records that he has been creating for years is now in its 118<sup>th</sup> volume! There are many that work well for learning bebop, but some of the best are *Volume 3: The ii-V7-I Progression*, *Volume 6: Charlie Parker – "All Bird"*, *Volume 16: Turnarounds, Cycles, and ii/V7's*, *Volume 36: Bebop and Beyond*, *Volume 47: I Got Rhythm in All Keys*, and *Volume 76: How to Learn Tunes*.

Although learning bebop can seem to be an insurmountable task at first, keep chipping away at concepts, patterns, and tunes, and you will soon feel the rewards throughout all of your improvisation!

# How to Learn Jazz

*Contrary to what many people believe, learning to play jazz is not a mystical or unusually complicated process. Like any other art form, it can be reduced to a few simple, structured guidelines to focus your mind and body, and let your creative spirit soar where it may. The four steps for learning to play jazz are:*

## **1. Practice Fundamentals**

## **2. Technical Practice**

## **3. Play Music!**

## **4. Listen**

- 1. Fundamentals.** This is the bread and butter of your practice routine, and is the first thing that you practice every day. Listen to almost all great jazz players (especially those of the modern era) and you will notice one thing in common – they all play their instrument *extremely* well. I cannot over-stress the importance of this part of your practice, particularly in the early stages of your musical development.

This is the time where you learn how to use your tools and perfect your technique. Anything that you might ever need to play creative and inspiring jazz must be worked on here, including sound, pitch, time, range, dynamics, breath control, finger dexterity, extended techniques, and anything else that you will help you excel on your instrument.

- 2. Technical Work.** This type of work is where you develop your vocabulary and is encompasses most of our work in a jazz improvisation class. Stick to mostly jazz-related practicing here, including scales, arpeggios, modes, patterns, licks, and anything else that you can think of that will give you a more complete “toolbox.” There are literally hundreds of books full of examples of this sort of thing (find them in the Jamey Aebersold catalog at [www.jazzbooks.com](http://www.jazzbooks.com)). A couple of the best are Jerry Coker’s *Patterns for Jazz* and David Baker’s *Modern Concepts in Jazz Improvisation*

It is especially important for you to be creative in this type of practice. It is extremely easy to get bored playing nothing but scales and patterns all day, which is the last thing you would want. Anything that you can do to create interest in this type of practice will greatly help you. Play scales forwards and backwards, in different intervals, and starting on each note. Practice technique with play-along records. Trade off scales and patterns with a friend. Make up games to challenge yourself. Work on soloing over songs using only *one* specific technique at a time.

- 3. Play!** At this point, you're just working on music, so turn your brain off and leave all the technical work in the practice room. If you've worked on it enough, you'll have the licks when you need them. Fundamentally, jazz is about making a creative musical statement and sounding different than anyone else, which is hard to do if you're simply combining different patterns in a practiced or calculated way. Try to say something emotional with your music. Tell a story!

Again, there are many different ways to work on music so mix it up and keep yourself interested. Play with play-alongs (the best being the 100+ volumes in the Aebersold series) and computer programs like *Band-in-a-Box*. Perform along with actual recordings—use headphones or turn the volume up enough so that it sounds like you're actually in the band. Even better, play live with other people. Put together jam sessions. Grab a piano player and play tunes together. Find any opportunity to actually play music, and the more talented the other players, the more you will learn. Remember, all the technique in the world matters little if you can't make music.

- 4. Listen Actively.** Jazz is one of the few forms of music where not only is it okay to imitate others, it is often considered an honor. If a picture is worth a thousand words, a recording is worth a thousand textbooks in terms of the sheer amount that you can learn. Your jazz collection should be constantly expanding, so look to sources such as used-CD stores and *Ebay* for cheap recordings. It is generally not enough to just have music going while you are in the car or otherwise occupied—set aside actual time for dedicated listening. Better yet, listen with a friend and discuss what you hear.


Included with this is transcription. Learn solos and melodies both by writing them down and by learning by ear and playing on your instrument. When transcribing, try to learn *everything* that the artist is doing, not just notes and rhythms. Some of the most inspiring moments I have ever had were during live performances, so seek these out any chance you get. From local groups at clubs and coffee shops to major artists performing in concert halls, there is constantly jazz going on around you. Listen!

*Remember, jazz is **FUN!** Practice hard, practice smart, and play **MUSICALLY!***


# The ii-V7-I Progression

Found more often than any other type of progression in jazz (in almost every standard and over 80% of tunes) is the ii-V7-I progression. It is called this because it is made up of the chords built on the **2nd scale degree, the 5th degree and the root**. The **ii** chord is always **minor**, the **V7** chord is always dominant, and the **I** chord is always major. The progression can also exist in smaller pieces, such as a ii-V7 or a V7-I. Take a look at some samples below:

D-7 G7 CMaj7 E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup>Maj7 F<sup>#</sup>-7 B7 EMaj7



F-7 B<sup>b</sup>7 E<sup>b</sup>Maj7 B-7 E7 AMaj7 G-7 C7 C<sup>#</sup>-7 F<sup>#</sup>7 D<sup>b</sup>7 G<sup>b</sup>Maj7



Try to figure out all of the possible ii-V7-I's. The Circle of 4ths can be very helpful here, but try to commit them to memory as soon as possible. Playing on ii-V7-I's is easier than you might think. Remember that we play the **Dorian** mode on minor seventh chords, the **Mixolydian** mode on dominant seventh chords, and the **Ionian** mode on major chords. With that in mind, look at the collection of notes used to play a simple ii-V7-I in the key of C:

D-7 G7 CMaj7




All of the scales are the same! This works for any ii-V7-I progression. All of the notes that work over the entire progression come from the major scale in the key of the ii-V7-I. However, while you can use the same collection of notes, it is still extremely important to practice scales, arpeggios, and patterns for each chord in the ii-V7-I. After all, if you play the arpeggio **C-E-G-B** over a **G7** chord, it will not have the correct G dominant seventh sound, even though the notes are technically correct.

Remember that the most important notes of the chord are the 3rd and the 7th. Notice that in the ii-V7-I progression, the 7th of the **ii** chord resolves smoothly to the 3rd of the **V7** chord, which then becomes the 7th of the **I** chord. This is called the **7th-3rd resolution** and is extremely important in learning to effectively play ii-V7-I's.

Try to play lines like the second example where the 7th-3rd resolution is built into your musical line. Smooth voice-leading is an important part of constructing an exciting and intelligent jazz solo. Notice how chord tones almost always fall on strong beats (1 and 3) and the passing tones that are not part of the chord are usually on offbeats.

D-7 G7 CMaj7



# ii-V7-I Chord Progressions - Four Bar

5

Staff 1: D<sup>-7</sup> G<sup>7</sup> CMaj<sup>7</sup> C<sup>-7</sup> F<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup>

Staff 2: B<sup>b-7</sup> E<sup>b7</sup> A<sup>b</sup>Maj<sup>7</sup> A<sup>b-7</sup> D<sup>b7</sup> G<sup>b</sup>Maj<sup>7</sup>

Staff 3: F<sup>#-7</sup> B<sup>7</sup> EMaj<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> DMaj<sup>7</sup>

Staff 4: E<sup>b-7</sup> A<sup>b7</sup> D<sup>b</sup>Maj<sup>7</sup> C<sup>#-7</sup> F<sup>#7</sup> BMaj<sup>7</sup>

Staff 5: B<sup>-7</sup> E<sup>7</sup> AMaj<sup>7</sup> A<sup>-7</sup> D<sup>7</sup> GMaj<sup>7</sup>

Staff 6: G<sup>-7</sup> C<sup>7</sup> FMaj<sup>7</sup> F<sup>-7</sup> B<sup>b7</sup> E<sup>b</sup>Maj<sup>7</sup>

# ii-V7 Chord Progressions - Two Bar

Staff 1: D<sup>-7</sup> G<sup>7</sup> C<sup>-7</sup> F<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup>

Staff 2: A<sup>b-7</sup> D<sup>b7</sup> F<sup>#-7</sup> B<sup>7</sup> E<sup>-7</sup> A<sup>7</sup>

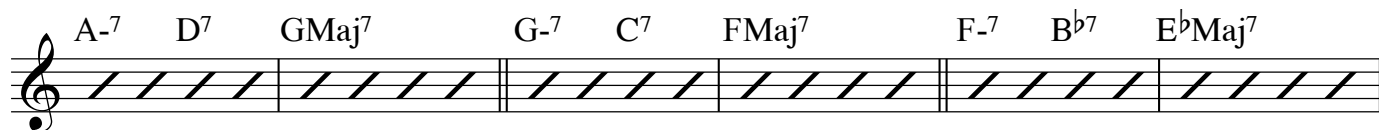
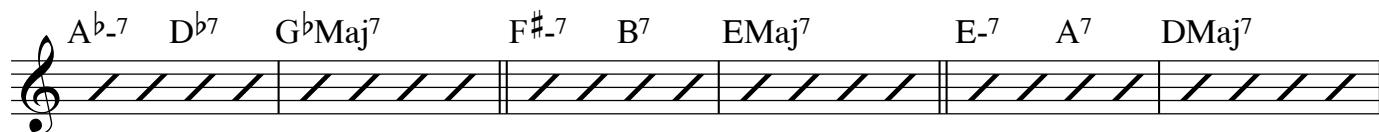
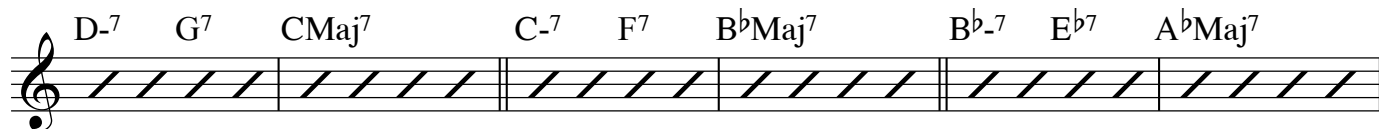
Staff 3: E<sup>b-7</sup> A<sup>b7</sup> C<sup>#-7</sup> F<sup>#7</sup> B<sup>-7</sup> E<sup>7</sup>

Staff 4: A<sup>-7</sup> D<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>-7</sup> B<sup>b7</sup>



## ii-V7-I Chord Progressions - Two Bar

6



## ii-V7 Chord Progressions - One Bar



Practice all **ii-V7-I** and **ii-V7** voicings over these sets of chord changes. Once you get more comfortable with the patterns, start mixing up the progressions. You can play these chord progressions from top to bottom or right to left as well as a completely random order.

Also, find tunes with lots of **ii-V7-I**'s and **ii-V7**'s to practice these voicings over. Good examples include **Satin Doll**, **Afternoon in Paris**, **Just Friends**, and **Recordame**.

# Groovin' High

Dizzy Gillespie

Fast Swing

The main musical score is written in 4/4 time and consists of five staves of music. The first two staves begin with a key signature of one flat (B-flat major) and a 4/4 time signature. The first staff has a treble clef and a repeat sign. The second staff also has a treble clef and a repeat sign. The third staff has a treble clef and a repeat sign. The fourth staff has a treble clef and a repeat sign. The fifth staff has a treble clef and a repeat sign. The score includes various chords and melodic lines, with some measures containing a triplet of eighth notes.

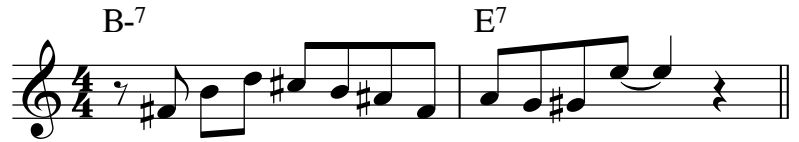
## CHORDS

The chord chart consists of five staves, each representing a measure of the piece. The chords are written above the staves, which are filled with diagonal lines to indicate the duration of the chords. The chords are: FMaj7, B-7, E7, FMaj7, A-7, D7, G7, 1.G-7, C7, A-7, A<sup>b</sup>-7, G-7, C7, 2.G-7, C7, G-7, B<sup>b</sup>-7, E<sup>b</sup>, FMaj7, G-7, C7.

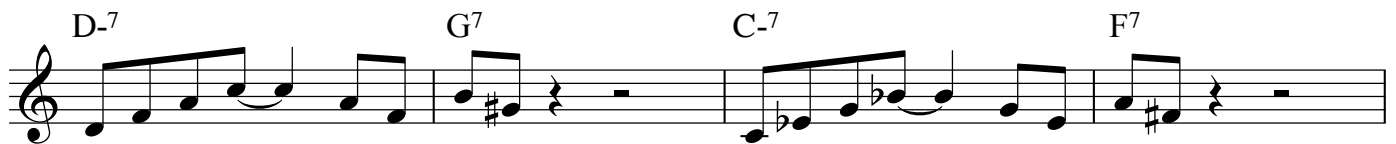
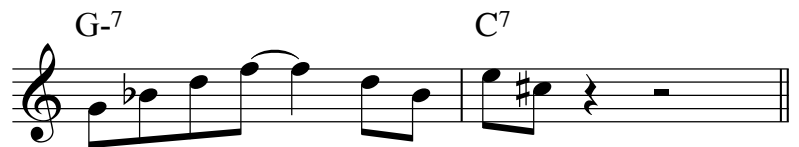
# Patterns from Groovin' High

8

Pattern 1 (bars 3-4)



Pattern 2 (bars 15-16)



Pattern 3 (bar 30)



One of the best sources of patterns for you to use will come from tunes themselves. There are literally hundreds of bebop tunes choose from with interesting patterns and licks throughout. In fact, many of Charlie Parker's tunes sound almost like they are simply written-down improvisations. Make sure to learn patterns in all twelve keys, and then practice them over ii-V7-I cycles and the chord changes to other bebop tunes. Don't forget that you have the freedom to change and alter any pattern to create something entirely your own!

Some good tunes to start looking for patterns include: **Afternoon in Paris**

**Ornithology**

**Joy Spring**

**Donna Lee**

**Confirmation**

**and most others by bebop composers**

# ii-V7-I Licks

Licks will be given in two keys. As always, make sure to learn them in all twelve. Use the various progressions sheets to help at first.

D-7 G7 CMaj7 C-7 F7 B<sup>b</sup>Maj7

D-7 G7 CMaj7 C-7 F7 B<sup>b</sup>Maj7

D-7 G7 CMaj7 C-7 F7 B<sup>b</sup>Maj7

D-7 G7 CMaj7 C-7 F7 B<sup>b</sup>Maj7

D-7 G7 CMaj7 C-7 F7 B<sup>b</sup>Maj7

D-7 G7 C-7 F7

D-7 G7 C-7 F7

D-7 G7 C-7 F7

D-7 G7 C-7 F7

D-7 G7 C-7 F7

# The Bebop Scale

Remember that when playing chord changes, the notes that you generally want to have fall on the strong beats (1 and 3) are chord tones (1, 3, 5, 7, 9). This becomes a problem when using our usual scale of seven notes, as shown by the first two bars of a blues.

We can fix that problem by adding one chromatic note to the mixolydian scale, a B $\flat$  which will allow all the strong beats to have chord tones. This is called the **bebop scale**.

There are three basic bebop scales, to go with our three most important scales of Major, Mixolydian, and Dorian. Each one of them has the chromatic note in a different place. Practice all three types of scales in all twelve keys, then try to use them over some easy tunes. Blues in different keys are good places to start. Notice that the bebop scale for G-7 is the same as the one for C7, making them great tools to use over ii-V7's.

C Major Bebop (chromatic note after the fifth scale degree)

C Mixolydian Bebop (chromatic note after the seventh scale degree)

C Dorian Bebop (chromatic note after the third scale degree)

## Some Bebop Scale Licks (all over C7)

# I've Got Rhythm

11

Fast Swing

George Gershwin

CMaj<sup>7</sup> A<sup>7</sup> D-<sup>7</sup> G<sup>7</sup> E-<sup>7</sup> A<sup>7</sup> D-<sup>7</sup> G<sup>7</sup>

CMaj<sup>7</sup> C<sup>7</sup> FMaj<sup>7</sup> F<sup>#o7</sup> |<sup>1</sup>E-<sup>7</sup> A<sup>7</sup> D-<sup>7</sup> G<sup>7</sup> |<sup>2</sup>CMaj G<sup>7</sup> CMaj<sup>7</sup>

E<sup>7</sup> A<sup>7</sup>

D<sup>7</sup> G<sup>7</sup>

CMaj<sup>7</sup> A<sup>7</sup> D-<sup>7</sup> G<sup>7</sup> E-<sup>7</sup> A<sup>7</sup> D-<sup>7</sup> G<sup>7</sup>

CMaj<sup>7</sup> C<sup>7</sup> FMaj<sup>7</sup> F<sup>#o7</sup> CMaj<sup>7</sup> G<sup>7</sup> CMaj<sup>7</sup>

## Other Melodies on "Rhythm Changes"

- |                        |                              |                      |
|------------------------|------------------------------|----------------------|
| 52nd Street Theme      | Fat Girl                     | One Bass Hit         |
| Ah-Leu-Cha             | Flying Home                  | Oop-Bop-Sha-Bam      |
| Allen's Alley          | Goin' to Minton's            | Ow                   |
| An Oscar For Treadwell | Good Bait                    | Passport             |
| Anthropology           | Hollerin' And Screeeeamin'   | Red Cross            |
| Apple Honey            | I's an Errand Boy For Rhythm | Rhythm-A-Ning        |
| Boppin' A Riff         | I Got Rhythm                 | Room 608             |
| Calling Dr. Jazz       | Jay Jay                      | Salt Peanuts         |
| Celerity               | Jumpin' At The Woodside      | Seven Come Eleven    |
| Cheers                 | Kim                          | Shaw Nuff            |
| Cottontail             | Lemon Drop                   | Sonnyside            |
| Crazyology             | Lester Leaps In              | Steeplechase         |
| CTA                    | Love You Madly               | The Serpent's Tooth  |
| Dexterity              | Merry-Go-Round               | The Theme            |
| Dizzy Atmosphere       | Moose The Mooch              | Thriving From A Riff |
| Dot's Groovy           | Move                         | Turnpike             |
| Down for the Double    | No Moe                       | Tuxedo Junction      |
| EB Pob                 | O Go Mo                      | Webb City            |
| Eternal Triangle       | Oleo                         | Wee                  |
| Everything's Cool      | On The Scene                 |                      |

# Rhythm Changes

12

CMaj<sup>7</sup> A<sup>7</sup> D-<sup>7</sup> G<sup>7</sup> E-<sup>7</sup> A<sup>7</sup> D-<sup>7</sup> G<sup>7</sup>

CMaj<sup>7</sup> C<sup>7</sup> FMaj<sup>7</sup> F#<sup>o7</sup> E-<sup>7</sup> A<sup>7</sup> D-<sup>7</sup> G<sup>7</sup>

CMaj<sup>7</sup> A<sup>7</sup> D-<sup>7</sup> G<sup>7</sup> E-<sup>7</sup> A<sup>7</sup> D-<sup>7</sup> G<sup>7</sup>

CMaj<sup>7</sup> C<sup>7</sup> FMaj<sup>7</sup> F#<sup>o7</sup> CMaj<sup>7</sup> G<sup>7</sup> CMaj<sup>7</sup>

E<sup>7</sup> A<sup>7</sup>

D<sup>7</sup> G<sup>7</sup>

CMaj<sup>7</sup> A<sup>7</sup> D-<sup>7</sup> G<sup>7</sup> E-<sup>7</sup> A<sup>7</sup> D-<sup>7</sup> G<sup>7</sup>

CMaj<sup>7</sup> C<sup>7</sup> FMaj<sup>7</sup> F#<sup>o7</sup> CMaj<sup>7</sup> G<sup>7</sup> CMaj<sup>7</sup>

Make sure to practice these in all twelve keys!

## iii-VI-ii-V Practice

CMaj<sup>7</sup> A<sup>7</sup> D<sup>-7</sup> G<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> D<sup>-7</sup> G<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> D<sup>-7</sup> G<sup>7</sup> CMaj<sup>7</sup>

B<sup>b</sup>Maj<sup>7</sup> G<sup>7</sup> C<sup>-7</sup> F<sup>7</sup> D<sup>-7</sup> G<sup>7</sup> C<sup>-7</sup> F<sup>7</sup> D<sup>-7</sup> G<sup>7</sup> C<sup>-7</sup> F<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup>

A<sup>b</sup>Maj<sup>7</sup> F<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup> C<sup>-7</sup> F<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup> C<sup>-7</sup> F<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup> A<sup>b</sup>Maj<sup>7</sup>

G<sup>b</sup>Maj<sup>7</sup> E<sup>b7</sup> A<sup>b-7</sup> D<sup>b7</sup> B<sup>b-7</sup> E<sup>b7</sup> A<sup>b-7</sup> D<sup>b7</sup> B<sup>b-7</sup> E<sup>b7</sup> A<sup>b-7</sup> D<sup>b7</sup> G<sup>b</sup>Maj<sup>7</sup>

EMaj<sup>7</sup> C<sup>#7</sup> F<sup>#-7</sup> B<sup>7</sup> G<sup>#-7</sup> C<sup>#7</sup> F<sup>#-7</sup> B<sup>7</sup> G<sup>#-7</sup> C<sup>#7</sup> F<sup>#-7</sup> B<sup>7</sup> EMaj<sup>7</sup>

DMaj<sup>7</sup> B<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> F<sup>#-7</sup> B<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> F<sup>#-7</sup> B<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> DMaj<sup>7</sup>

D<sup>b</sup>Maj<sup>7</sup> B<sup>b7</sup> E<sup>b-7</sup> A<sup>b7</sup> F<sup>-7</sup> B<sup>b7</sup> E<sup>b-7</sup> A<sup>b7</sup> F<sup>-7</sup> B<sup>b7</sup> E<sup>b-7</sup> A<sup>b7</sup> D<sup>b</sup>Maj<sup>7</sup>

BMaj<sup>7</sup> A<sup>b7</sup> D<sup>b-7</sup> G<sup>b7</sup> E<sup>b-7</sup> A<sup>b7</sup> D<sup>b-7</sup> G<sup>b7</sup> E<sup>b-7</sup> A<sup>b7</sup> D<sup>b-7</sup> G<sup>b7</sup> BMaj<sup>7</sup>

AMaj<sup>7</sup> F<sup>#7</sup> B<sup>-7</sup> E<sup>7</sup> C<sup>#-7</sup> F<sup>#7</sup> B<sup>-7</sup> E<sup>7</sup> C<sup>#-7</sup> F<sup>#7</sup> B<sup>-7</sup> E<sup>7</sup> AMaj<sup>7</sup>

GMaj<sup>7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup> GMaj<sup>7</sup>

FMaj<sup>7</sup> D<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> A<sup>-7</sup> D<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> A<sup>-7</sup> D<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> FMaj<sup>7</sup>

E<sup>b</sup>Maj<sup>7</sup> C<sup>7</sup> F<sup>-7</sup> B<sup>b7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>-7</sup> B<sup>b7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>-7</sup> B<sup>b7</sup> E<sup>b</sup>Maj<sup>7</sup>



# Oleo

14

Sonny Rollins



Musical score for "Oleo" by Sonny Rollins. The score is written in 4/4 time and consists of six staves. The first five staves contain the melody with various chords indicated above the notes. The sixth staff contains a bass line with a rhythmic pattern of eighth notes. The chords are: C<sup>Δ</sup>7, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, E<sup>-7</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>7</sup> (Staff 1); F<sup>Δ</sup>7, F<sup>#07</sup>, E<sup>-7</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>Δ</sup>7, G<sup>7</sup>, C<sup>Δ</sup>7 (Staff 2); E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup> (Staff 3); C<sup>Δ</sup>7, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, E<sup>-7</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup> (Staff 4); C<sup>7</sup>, F<sup>Δ</sup>7, F<sup>#07</sup>, C<sup>Δ</sup>7, G<sup>7</sup>, C<sup>Δ</sup>7 (Staff 5).

# Anthropology

Charlie Parker



Musical score for "Anthropology" by Charlie Parker. The score is written in 4/4 time and consists of six staves. The first five staves contain the melody with various chords indicated above the notes. The sixth staff contains a bass line with a rhythmic pattern of eighth notes. The chords are: C<sup>Δ</sup>7, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, E<sup>-7</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>7</sup> (Staff 1); F<sup>Δ</sup>7, F<sup>#07</sup>, E<sup>-7</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>Δ</sup>7, G<sup>7</sup>, C<sup>Δ</sup>7 (Staff 2); E<sup>7</sup>, A<sup>7</sup> (Staff 3); D<sup>7</sup>, G<sup>7</sup> (Staff 4); C<sup>Δ</sup>7, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, E<sup>-7</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup> (Staff 5); C<sup>7</sup>, F<sup>Δ</sup>7, F<sup>#07</sup>, C<sup>Δ</sup>7, G<sup>7</sup>, C<sup>Δ</sup>7 (Staff 6).



# Thriving From A Riff - Charlie Parker Solo 16

♩ = 230

C<sup>Δ</sup>7 D-7 G7 C<sup>Δ</sup>7 D-7 G7 G-7 F#7 F<sup>Δ</sup>7 F#o7  
 7 C<sup>Δ</sup>7 D-7 G7 C<sup>Δ</sup>7 D-7 G7 C<sup>Δ</sup>7 A7 D-7 G7  
 13 G-7 F#7 F<sup>Δ</sup>7 C<sup>Δ</sup>7 E7  
 19 A7 A<sup>b</sup>7 G7  
 25 C<sup>Δ</sup>7 D-7 G7 C<sup>Δ</sup>7 *LICK #1* D-7 G7 G-7 F#7 F<sup>Δ</sup>7 F-7  
 31 C<sup>Δ</sup>7 D-7 G7 C<sup>Δ</sup>7 D-7 G7 C<sup>Δ</sup>7 (E<sup>b</sup>-7) *LICK #2* D-7 G7  
 Second Chorus  
 37 G-7 F#7 F<sup>Δ</sup>7 F#o7 C<sup>Δ</sup>7 D-7 G7 C<sup>Δ</sup>7 D-7 G7  
 43 C<sup>Δ</sup>7 D-7 G7 G-7 F#7 F<sup>Δ</sup>7 B<sup>b</sup>7 C<sup>Δ</sup>7  
 48 E7 A7 D7  
 54 G7 C<sup>Δ</sup>7 D-7 G7 C<sup>Δ</sup>7  
 60 D-7 G7 G-7 F#7 F<sup>Δ</sup>7 F-7 C<sup>Δ</sup>7 *LICK #3* D-7 G7 C<sup>Δ</sup>7

# Thriving From A Riff Lick Development 17

While borrowing licks from bebop heads and improvised solos is always a great way to start building your "toolbox," an even better method of creating your own style is to create variations on the patterns. For example, here are three licks from Charlie Parker's Solo on "Thriving From A Riff" and some possible variations. Practice around the ii-V7-I Cycle.

Lick #1

D-7 G7 CΔ7 C-7 F7 B♭Δ7

D-7 G7 CΔ7 C-7 F7 B♭Δ7

octave displacement

D-7 G7 CΔ7 C-7 F7 B♭Δ7

changing rhythms

Lick #2

D-7 G7 CΔ7 C-7 F7 B♭Δ7

D-7 G7 CΔ7 C-7 F7 B♭Δ7

alterations

D-7 G7 CΔ7 C-7 F7 B♭Δ7

1/2 step planing

Lick #3

D-7 G7 CΔ7 C-7 F7 B♭Δ7

D-7 G7 CΔ7 C-7 F7 B♭Δ7

filling in long notes

D-7 G7 CΔ7 C-7 F7 B♭Δ7

tritone substitution

# Basic Reharmonization and Substitution 18

Much of what the early bebop musicians did was take the chord changes to standard show tunes, modify them a bit, and write new melodies over the top. This basic guide gives the first steps towards modifying those chord progressions. The example below shows the first four bars of *Bye Bye Blackbird*. Notice that the entire phrase is harmonized by the **I chord**.

F<sup>Δ7</sup>

Since the **V chord** always leads to one, lets insert one in the second measure, just like you often see in a blues.

F<sup>Δ7</sup> C<sup>7</sup> F<sup>Δ7</sup>

Now, let's make the second measure part of a **ii-V7-I**. Notice how well this still fits the melody.

F<sup>Δ7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>Δ7</sup>

Finally, the first two measures become a **iii-VI-ii-V7** progression, just like the beginning of Rhythm Changes.

F<sup>Δ7</sup> D<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>Δ7</sup>

This progression pushes the iii-VI-ii-V7 back by a bar and adds in another ii-V7. Note the alterations to fit the melody.

F<sup>Δ7</sup> E<sup>-7v5</sup> A<sup>7v9</sup> D<sup>-7</sup> G<sup>7</sup> C<sup>-7</sup> F<sup>7</sup> B<sup>bΔ7</sup>

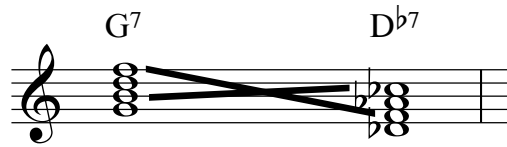
Each of the V7 chords in bars three and four are replaced with their equivalent a tri-tone away. This is called **tri-tone substitution** and is explained in more detail on the next page. Notice the smooth descending bass line.

F<sup>Δ7</sup> E<sup>-7b5</sup> A<sup>7b9</sup> D<sup>-7</sup> D<sup>b7</sup> C<sup>-7</sup> B<sup>7</sup> B<sup>bΔ7</sup>

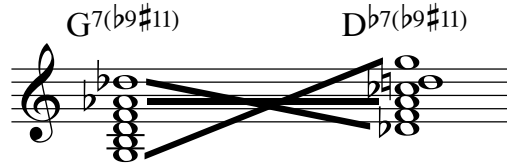
Finally, a modern way of reharmonizing the melody using the same bass note (called a **pedal point**) under changing chords.

F/G G<sup>b</sup>/G E<sup>b</sup>/G D<sup>b</sup>/G

Tri-tone substitution is a way of reharmonizing the dominant seventh chord in a ii-V7-I. It functions by replacing that chord with a dominant seventh a tri-tone (half an octave) away. This works because the most important notes in each chord, the 3rd and the 7th, are the same in both dominants.



The other notes can be explained as standard alterations. The root and fifth of the first chord become the #11 and the b9 of the tritone and vice-versa, as in the following example. This means that the two dominants can be substituted for each other at will.



Use the follow sets of chord progressions to practice tri-tone substitutions. Notice how nicely the bass notes flow chromatically downward. A good piano and bass player will be able to pick up on these nearly instantly.

D<sup>-7</sup>
D<sup>b7</sup>
CMaj<sup>7</sup>
C<sup>-7</sup>
B<sup>7</sup>
B<sup>b</sup>Maj<sup>7</sup>

B<sup>b-7</sup>
A<sup>7</sup>
A<sup>b</sup>Maj<sup>7</sup>
A<sup>b-7</sup>
G<sup>7</sup>
G<sup>b</sup>Maj<sup>7</sup>

F<sup>#-7</sup>
F<sup>7</sup>
EMaj<sup>7</sup>
E<sup>-7</sup>
D<sup>b7</sup>
DMaj<sup>7</sup>

E<sup>b-7</sup>
D<sup>7</sup>
D<sup>b</sup>Maj<sup>7</sup>
C<sup>#-7</sup>
C<sup>7</sup>
BMaj<sup>7</sup>

B<sup>-7</sup>
B<sup>b7</sup>
AMaj<sup>7</sup>
A<sup>-7</sup>
A<sup>b7</sup>
GMaj<sup>7</sup>

G<sup>-7</sup>
F<sup>#7</sup>
FMaj<sup>7</sup>
F<sup>-7</sup>
E<sup>7</sup>
E<sup>b</sup>Maj<sup>7</sup>

# Blues For Alice

Charlie Parker

The first three staves of the musical score for 'Blues For Alice' are written in 4/4 time. The first staff contains measures 1-4 with chords G<sup>Δ7</sup>, F<sup>♯-7</sup>, B<sup>7</sup>, E<sup>-7</sup>, A<sup>7</sup>, D<sup>-7</sup> (triplets), and G<sup>7</sup> (triplets). The second staff contains measures 5-8 with chords C<sup>7</sup>, C<sup>-7</sup>, F<sup>7</sup>, B<sup>-7</sup>, E<sup>7</sup>, B<sup>♭-7</sup>, and E<sup>♭7</sup>. The third staff contains measures 9-12 with chords A<sup>-7</sup> (triplets), D<sup>7</sup>, G<sup>Δ7</sup>, E<sup>7</sup>, A<sup>-7</sup>, and D<sup>7</sup>. The piece concludes with a double bar line and repeat dots.

## SOLOS

The solo section consists of three staves, each containing four measures of music. The first staff has chords G<sup>Δ7</sup>, F<sup>♯-7</sup>, B<sup>7</sup>, E<sup>-7</sup>, A<sup>7</sup>, D<sup>-7</sup>, and G<sup>7</sup>. The second staff has chords C<sup>7</sup>, C<sup>-7</sup>, F<sup>7</sup>, B<sup>-7</sup>, E<sup>7</sup>, B<sup>♭-7</sup>, and E<sup>♭7</sup>. The third staff has chords A<sup>-7</sup>, D<sup>7</sup>, G<sup>Δ7</sup>, E<sup>7</sup>, A<sup>-7</sup>, and D<sup>7</sup>. Each staff is filled with diagonal lines, indicating a placeholder for a solo performance. The section ends with a double bar line and repeat dots.

# The Minor ii-V7-I Progression

The Minor ii-V7-I progression is similar to the ii-V7-I that you are familiar with, except that its target chord is minor instead of major. While the scale degrees for the chords are the same (II, V, and I), the qualities are somewhat different. The ii chord is always **half-diminished**, the V7 chord is always **altered**, and the I chord is **minor**. Here are some examples of a minor ii-V7-I progression:

D<sup>ø</sup> G7<sup>alt</sup> C-7      E<sup>b</sup>ø7 A<sup>b</sup>7<sup>alt</sup> D<sup>b</sup>-7      F<sup>#</sup>ø7 B7<sup>alt</sup> E-7

Sometimes, the ii chord is written as a -7(b5), which is essentially the same as half-diminished. The V7 chord also sometimes has the alterations spelled out. And occasionally, the I chord can be major instead of minor. Here are a few more examples of minor ii-V7-I progressions that you might see:

F-7(b5) B<sup>b</sup>7(b5b9) E<sup>b</sup>-7      G<sup>ø</sup>7 C7(b5#9) FMaj7      C<sup>#</sup>-7(b5) F<sup>#</sup>7(b9b13) BMaj7

Unfortunately, all of these different chords cannot be accommodated with the same set of notes, as is the case with the major ii-V7-I progression. Instead, you must use different modes of the melodic minor scale. The ii chord is played by the melodic minor scale a **minor third higher**. The V7 chord is played by the melodic minor scale **one half-step higher**. And finally, over the one chord you can use its own melodic minor scale. Here are some examples (the arrows indicate which melodic minor scale it is):

D<sup>ø</sup>7      G7<sup>alt</sup>      C-7

A<sup>ø</sup>7      D7<sup>alt</sup>      G-7

B<sup>b</sup>-7(b5)      E<sup>b</sup>alt      A<sup>b</sup>-7

Here are a few licks that will work over a standard minor ii-V7 progression. Make sure to transpose them into all twelve keys and also practice them ending up on the minor and major I chords. Good tunes to start working on minor ii-V7-I's include *Stella by Starlight*, *What is This Thing Called Love*, *Autumn Leaves*, and *I'll Remember April*.

D<sup>ø</sup>7      G7<sup>alt</sup>      D<sup>ø</sup>7      G7<sup>alt</sup>

D<sup>ø</sup>7      G7<sup>alt</sup>      D<sup>ø</sup>7      G7<sup>alt</sup>



# Minor ii-V7-I Chord Progressions - Four Bar 22

Six staves of musical notation, each representing a four-bar progression. Each staff begins with a treble clef and a 4/4 time signature. The notes in the staves are represented by diagonal slashes. Above each staff, the chord names for each bar are listed. The progressions are as follows:

- Staff 1: D<sup>ø7</sup>, G<sup>7alt</sup>, C<sup>-7</sup>, C<sup>ø7</sup>, F<sup>7alt</sup>, B<sup>b-7</sup>
- Staff 2: B<sup>bø7</sup>, E<sup>b7alt</sup>, A<sup>b-7</sup>, A<sup>bø7</sup>, D<sup>b7alt</sup>, G<sup>b-7</sup>
- Staff 3: F<sup>#ø7</sup>, B<sup>7alt</sup>, E<sup>-7</sup>, E<sup>ø7</sup>, A<sup>7alt</sup>, D<sup>-7</sup>
- Staff 4: E<sup>bø7</sup>, A<sup>b7alt</sup>, D<sup>b-7</sup>, C<sup>#ø7</sup>, F<sup>#7alt</sup>, B<sup>-7</sup>
- Staff 5: B<sup>ø7</sup>, E<sup>7alt</sup>, A<sup>-7</sup>, A<sup>ø7</sup>, D<sup>7alt</sup>, G<sup>-7</sup>
- Staff 6: G<sup>ø7</sup>, C<sup>7alt</sup>, F<sup>-7</sup>, F<sup>ø7</sup>, B<sup>b7alt</sup>, E<sup>b-7</sup>


# Minor ii-V7 Chord Progressions - Two Bar

Four staves of musical notation, each representing a two-bar progression. Each staff begins with a treble clef and a 4/4 time signature. The notes in the staves are represented by diagonal slashes. Above each staff, the chord names for each bar are listed. The progressions are as follows:


- Staff 1: D<sup>ø7</sup>, G<sup>7alt</sup>, C<sup>ø7</sup>, F<sup>7alt</sup>, B<sup>bø7</sup>, E<sup>b7alt</sup>
- Staff 2: A<sup>bø7</sup>, D<sup>b7alt</sup>, F<sup>#ø7</sup>, B<sup>7alt</sup>, E<sup>ø7</sup>, A<sup>7alt</sup>
- Staff 3: E<sup>bø7</sup>, A<sup>b7alt</sup>, C<sup>#ø7</sup>, F<sup>#7alt</sup>, B<sup>ø7</sup>, E<sup>7alt</sup>
- Staff 4: A<sup>ø7</sup>, D<sup>7alt</sup>, G<sup>ø7</sup>, C<sup>7alt</sup>, F<sup>ø7</sup>, B<sup>b7alt</sup>

The term "symmetrical scales" refers to scales that, instead of coming from any particular key, are artificially created by a regular repeating pattern of whole and half steps. The most commonly used of these are the diminished and whole-tone scales, each of which are used often in modern jazz.

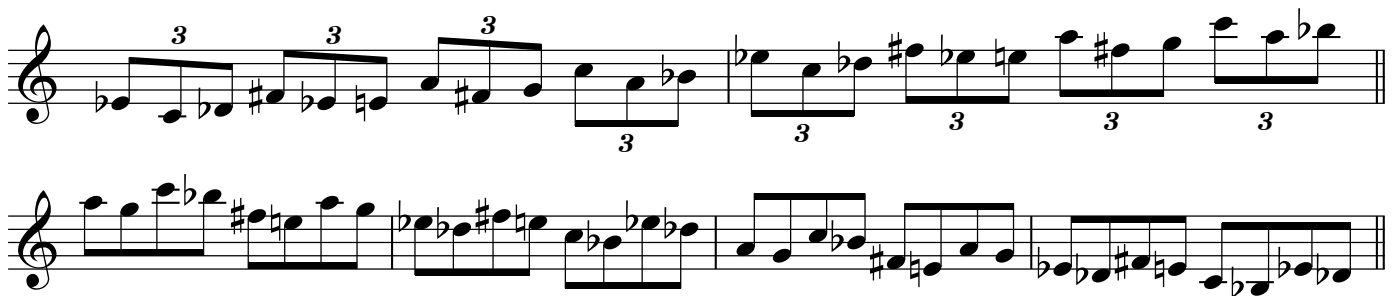
There are two forms of diminished scale, one that uses the pattern WHWHWHWH, and one that is HWHWHWHW. In either case, because the pattern is so repetitious, it means that there are really only 3 diminished scales as the same one can be used for 4 different keys. Try playing the C diminished scale starting on Eb, Gb, and A. Notice how the pattern is exactly the same. Also notice how the Db WH scale is exactly the same as the C HW scale, just starting one half-step higher. Even less to learn!

WH 

*used for C, Eb, Gb, A*      *used for Db, E, G, Bb*      *used for D, F, Ab, B*

HW 

The WH diminished scale gets played over diminished-7th chords. There are no "avoid" notes in diminished scales, so almost everything you can play will sound good. The HW diminished scale can be played over 7(b9) chords, although you can also use it for chords with more alterations, such as a #9 and a #11. Because the scale is so repetitive, there are endless licks that can be made up. Here are some possibilities using the scale in the key of C. Be sure to transpose to the other keys:



The whole-tone scale is the other commonly used symmetrical scale. As its name implies, the scale is made up completely of whole steps. As with the diminished scale, its repeating pattern allows the same scale to be used over different keys -- in this case, there are only two whole-tone scales that you need to learn.

The whole-tone scale can be used over 7(#5) chords, 7+ or 7aug (which means augmented) chords, or as a chromatic alteration to a standard dominant-7th chord. There are no avoid notes with this scale, everything sounds equally correct. Because there is so little contrast between the intervals, the sound of the whole tone scale can be a bit outdated, and it is recommended that you use it in small doses to avoid boredom. Here are the two whole-tone scales and a few licks to practice (again, remember to transpose):

 *C7(#5)*       *Db7(#5)*





# Autumn Leaves

24

Medium Swing

Johnny Mercer

The musical score for "Autumn Leaves" is presented in 4/4 time. It consists of ten staves of music, each with a treble clef. The chords and melodic lines are as follows:

- Staff 1: Chords D-7, G7, CΔ7, FΔ7. Melody: G4, A4, B4, D5 (half note), G4, F4, E4, D4 (quarter notes).
- Staff 2: Chords Bø7, E7#9, A-7. Melody: B4, A4, G4, F4 (half note), E4, D4, C4 (quarter notes), D4, E4, F4, G4 (quarter notes).
- Staff 3: Chords D-7, G7, CΔ7, FΔ7. Melody: G4, A4, B4, D5 (half note), G4, F4, E4, D4 (quarter notes).
- Staff 4: Chords Bø7, E7alt, A-7. Melody: B4, A4, G4, F4 (half note), E4, D4, C4 (quarter notes), D4, E4, F4, G4 (quarter notes).
- Staff 5: Chords Bø7, E7alt, A-7. Melody: B4, A4, G4, F4 (half note), E4, D4, C4 (quarter notes), D4, E4, F4, G4 (quarter notes).
- Staff 6: Chords D-7, G7, CΔ7, FΔ7. Melody: G4, A4, B4, D5 (half note), G4, F4, E4, D4 (quarter notes).
- Staff 7: Chords Bø7, E7alt, A-7, D7, G-7, C7. Melody: B4, A4, G4, F4 (half note), E4, D4, C4 (quarter notes), D4, E4, F4, G4 (quarter notes).
- Staff 8: Chords FΔ7, Bø7, E7#9, A-7, A7#9. Melody: F4, E4, D4, C4 (half note), B3, A3, G3, F3 (quarter notes).

Be careful not to play this tune too strictly in rhythm. Be creative!

# What Is This Thing Called Love?

25

Cole Porter

A $\emptyset$ 7 D7b9 G-7

E $\emptyset$ 7 A7#9 D $\Delta$ 7

A $\emptyset$ 7 D7b9 G-7

E $\emptyset$ 7 A7#9 D $\Delta$ 7

D-7 G7 C $\Delta$ 7

Bb7#11 A7#11

A $\emptyset$ 7 D7b9 G-7

E $\emptyset$ 7 A7b9 D $\Delta$

# Maiden Voyage

26

Medium Swing

Herbie Hancock

E<sup>7</sup>sus

G<sup>7</sup>sus

1. | 2.

F<sup>7</sup>sus

E<sup>b</sup>7sus

E<sup>7</sup>sus

G<sup>7</sup>sus

## Bass Line

E<sup>7</sup>sus

etc...

For most younger improvisers, chords with alterations present more of a challenge than they are used to handling. Usually what ends up happening is the alteration gets skipped entirely and some form of major scale is played, which, of course, leads to clashes with the rhythm section and "wrong" notes. Here is some simple formulas for playing the correct alterations on 6 of the most common complicated chord types. In each case, the notes include the 3rd and 7th (the two most important notes in any chord) and a major triad in a different key. This triad will cover all of the correct altered notes in each chord.

C7(#11)	C7(#9)	C7(b5b9)

Play a triad one whole step up (D Major)

Play a triad a minor third up (Eb Major)

Play a triad a tri-tone up (Gb Major)

C7(#9#5)	C7(b9)	C7sus4

Play a triad a minor sixth up or major 3rd down (Ab Major)

Play a triad a major sixth up or a minor third down (A Major)

Play a triad a whole step down (Bb Major). Notice that there is no third in a sus4 chord.

You can create your own exercises based on these triads to practice playing over altered chords. I recommend that you try to commit the chart above to memory as soon as possible to avoid depending too much on written music. A few possibilities for an exercise are shown below:

C7#11

# Dominant Seventh Sharp Eleven Progressions 28

Practice the progressions below by using the written triad over each dominant seventh chord. 7#11 chords use the triad a whole step higher, and 7#9 chords use the triad a minor third higher. See **Dealing with Complicated Chords** for more information

Four staves of musical notation in treble clef, each containing six measures. The notes are represented by hatched stems. Above each measure is a chord symbol. The progression is as follows:

- Staff 1: D-7, G7#11, CMaj7, C-7, F7#11, BbMaj7, Bb-7, Eb7#11, AbMaj7
- Staff 2: Ab-7, Db7#11, GbMaj7, F#-7, B7#11, EMaj7, E-7, A7#11, DMaj7
- Staff 3: Eb-7, Ab7#11, DbMaj7, C#-7, F#7#11, BMaj7, B-7, E7#11, AMaj7
- Staff 4: A-7, D7#11, GMaj7, G-7, C7#11, FMaj7, F-7, Bb7#11, EbMaj7

# Dominant Seventh Sharp Ninth Progressions

Four staves of musical notation in treble clef, each containing six measures. The notes are represented by hatched stems. Above each measure is a chord symbol. The progression is as follows:

- Staff 5: D-7, G7#9, CMaj7, C-7, F7#9, BbMaj7, Bb-7, Eb7#9, AbMaj7
- Staff 6: Ab-7, Db7#9, GbMaj7, F#-7, B7#9, EMaj7, E-7, A7#9, DMaj7
- Staff 7: Eb-7, Ab7#9, DbMaj7, C#-7, F#7#9, BMaj7, B-7, E7#9, AMaj7
- Staff 8: A-7, D7#9, GMaj7, G-7, C7#9, FMaj7, F-7, Bb7#9, EbMaj7

# Major Scales and Arpeggios

C Major

F Major

Bb Major

Eb Major

Ab Major

Db Major

Gb Major

B Major

E Major

A Major

D Major

G Major

## Practice Orders

Circle of 4ths C - F - Bb - Eb - Ab - Db - Gb - B - E - A - D - G

Half Steps C - Db - D - Eb - E - F - Gb - G - Ab - A - Bb - B

Whole Steps C - D - E - Gb - Ab - Bb  
Db - Eb - F - G - A - B

Minor Thirds C - Eb - Gb - A  
Db - E - G - Bb  
D - F - Ab - B

Major Thirds

C - E - Ab  
Db - F - A  
D - Gb - Bb  
Eb - G - B



## Mixolydian Scales

The image displays six staves of musical notation for Mixolydian scales. Each staff begins with a treble clef and a 4/4 time signature. The scales are written in the following keys: G major (F#), F major (Bb), E major (D#), D major (C#), C major (no sharps or flats), and Bb major (A). Each scale is presented in two directions: ascending and descending. The notation includes natural notes, sharps, and flats to indicate the specific intervals of each scale.

## Dorian Scales

The image displays six staves of musical notation for Dorian scales. Each staff begins with a treble clef and a 4/4 time signature. The scales are written in the following keys: D major (C#), C major (no sharps or flats), Bb major (A), Ab major (G), G major (F#), and F major (Bb). Each scale is presented in two directions: ascending and descending. The notation includes natural notes, sharps, and flats to indicate the specific intervals of each scale.

# Melodic Minor Scales and Arpeggios<sup>31</sup>

C Minor



Musical notation for the C Minor scale and arpeggio. The scale is written in 4/4 time, starting on C4. The scale consists of C, D, E-flat, F, G, A-flat, B-flat, and C. The arpeggio is written as a descending eighth-note pattern: C, B-flat, A-flat, G, F, E-flat, D, C.

F Minor



Musical notation for the F Minor scale and arpeggio. The scale is written in 4/4 time, starting on F3. The scale consists of F, G, A-flat, B-flat, C, D-flat, E-flat, and F. The arpeggio is written as a descending eighth-note pattern: F, E-flat, D-flat, C, B-flat, A-flat, G, F.

Bb Minor



Musical notation for the Bb Minor scale and arpeggio. The scale is written in 4/4 time, starting on Bb3. The scale consists of Bb, C, D, E, F, G, Ab, and Bb. The arpeggio is written as a descending eighth-note pattern: Bb, Ab, G, F, E, D, C, Bb.

Eb Minor



Musical notation for the Eb Minor scale and arpeggio. The scale is written in 4/4 time, starting on Eb3. The scale consists of Eb, F, G, Ab, Bb, C, D, and Eb. The arpeggio is written as a descending eighth-note pattern: Eb, D, C, Bb, Ab, G, F, Eb.

Ab Minor



Musical notation for the Ab Minor scale and arpeggio. The scale is written in 4/4 time, starting on Ab3. The scale consists of Ab, Bb, C, D, Eb, F, G, and Ab. The arpeggio is written as a descending eighth-note pattern: Ab, G, F, Eb, D, C, Bb, Ab.

Db Minor



Musical notation for the Db Minor scale and arpeggio. The scale is written in 4/4 time, starting on Db3. The scale consists of Db, Eb, F, G, Ab, Bb, C, and Db. The arpeggio is written as a descending eighth-note pattern: Db, C, Bb, Ab, G, F, Eb, Db.

Gb Minor



Musical notation for the Gb Minor scale and arpeggio. The scale is written in 4/4 time, starting on Gb3. The scale consists of Gb, Ab, Bb, C, D, Eb, F, and Gb. The arpeggio is written as a descending eighth-note pattern: Gb, F, Eb, D, C, Bb, Ab, Gb.

B Minor



Musical notation for the B Minor scale and arpeggio. The scale is written in 4/4 time, starting on B3. The scale consists of B, C, D, E, F, G, Ab, and B. The arpeggio is written as a descending eighth-note pattern: B, Ab, G, F, E, D, C, B.

E Minor



Musical notation for the E Minor scale and arpeggio. The scale is written in 4/4 time, starting on E3. The scale consists of E, F, G, A, B, C, D, and E. The arpeggio is written as a descending eighth-note pattern: E, D, C, B, A, G, F, E.

A Minor



Musical notation for the A Minor scale and arpeggio. The scale is written in 4/4 time, starting on A3. The scale consists of A, B, C, D, E, F, G, and A. The arpeggio is written as a descending eighth-note pattern: A, G, F, E, D, C, B, A.

D Minor



Musical notation for the D Minor scale and arpeggio. The scale is written in 4/4 time, starting on D3. The scale consists of D, E, F, G, A, B, C, and D. The arpeggio is written as a descending eighth-note pattern: D, C, B, A, G, F, E, D.

G Minor



Musical notation for the G Minor scale and arpeggio. The scale is written in 4/4 time, starting on G3. The scale consists of G, A, B, C, D, Eb, F, and G. The arpeggio is written as a descending eighth-note pattern: G, F, Eb, D, C, B, A, G.

# Modes of the Major Scale

I Ionian (*major*) C $\Delta$ 7

II Dorian D-7

III Phrygian Esus(b9)

IV Lydian F $\Delta$ 7(#11)

V Mixolydian G7

VI Aeolian (*natural minor*) A-b6

VII Locrian B $\emptyset$ 7

## Major Mode Exercise *(transpose into all 12 keys)*

# Modes of the Melodic Minor Scale

I Major-minor C<sup>-</sup>( $\Delta$ 7)



II D<sup>sus</sup><sup>b</sup>9



III Lydian Augmented E<sup>b</sup> $\Delta$ 7( $\#$ 5)



IV Lydian Dominant F7( $\#$ 11)



V C<sup>-</sup>( $\Delta$ 7)/G



VI Half-diminished / Locrian #2 A<sup>ø</sup>7





























VII Diminished whole-tone / Altered / Superlocrian B<sup>7</sup>alt



## Major Mode Exercise *(transpose into all 12 keys)*



# How to Read Chord Symbols

<u>Symbol</u>	<u>Name</u>	<u>Chord</u>	<u>Scale</u>
C	<i>C Major</i>		
C <sup>7</sup>	<i>C Dominant Seven</i>		
C <sup>-7</sup> -or- Cm <sup>7</sup>	<i>C Minor Seven</i>		
C <sup>Δ7</sup> -or- CMaj <sup>7</sup>	<i>C Major Seven</i>		
C <sup>6</sup>	<i>C Six</i>		
C <sup>ø7</sup>	<i>C Half-Diminished Seven</i>		
C <sup>o7</sup> -or- Cdim <sup>7</sup>	<i>C Diminished Seven</i>		
C <sup>+7</sup> -or- Caug <sup>7</sup>	<i>C Augmented Seven</i>		
C <sup>9</sup>	<i>C Nine</i>		
C <sup>-11</sup>	<i>C Minor Eleven</i>		
C <sup>7(b9)</sup>	<i>C Seven Flat Nine</i>		
C <sup>Δ7(#11)</sup>	<i>C Major 7 Sharp Eleven</i>		
Csus <sup>7</sup>	<i>C Suspended Seven</i>		

## How to Learn Tunes

1. Listen to the song! Listen until you have the major details memorized. Try to not only pay attention to the melody line (or your own instrument) but spend some time focusing on each member of the rhythm section. Can you hear the chord changes? Can you find the form? If you can, find multiple recordings.
2. Learn the melody, by memory if possible. Play along with your recording. If the melody has a verse at the beginning, learn that too. Even better than reading the head out of a fake book is learning it by ear from a recording.
3. Determine the form of the tune. Is it blues? AABA? ABAC? How many bars is it? If it falls into one of these standard types, it will make your job much easier.
4. Learn the chord changes. Use a fake book if necessary, but be careful to find one that is reliable. The Jamey Aebersold series of books is usually very accurate.
5. Work over the chord changes. Play scales, arpeggios, and digital patterns. Hold the 3rds and 7ths. Use a play-along record or a metronome to help you keep good time. Can you *say* the 3rds and 7ths in time with the metronome?
6. Find the connections between the chord changes. Is there a section that is repeated in a different key? Is there a series of dominant seventh chords descending in whole steps? Where are the ii-V7-I's?
7. If there are chords or sequences of chords that you find difficult, isolate them and practice them individually. Use a play-along, computer software, or just play with a metronome. Don't be afraid to write in ideas in your music. Jazz masters such as John Coltrane and Clifford Brown would spend hours practicing the exact licks that they would later perform.
8. Improvise on the chord changes. Again, use a play-along, computer, metronome, or find a friend to comp on piano. Play at a variety of tempos and styles. As soon as you are able, play from memory. Don't forget to utilize your "tools" – don't just play a boring stream of eighth notes!
9. Learn the tune in a different key. Particularly if you have to play with singers, songs may not always be in the expected key. Plus, it's great ear training and you might be surprised at how much differently you improvise in Db than C.
10. Are there lyrics? Learn them – it will make a difference how you approach both the melody and the improvisation.
11. Finally, have fun! Learning jazz is serious work, but performing it is a thrill that you are lucky to have experienced!

# How to Transcribe from a Recording

*Transcription can be one of the most valuable ways to learn jazz. All of the book learning you can ever do will never compare to the amount of information you can get from a single recording. While there are many books of transcribed solos available, the real value is in doing the work, and you will not learn nearly as much by playing off of someone else's transcription. Here are some basic steps to follow:*

1. Listen to the tune! Before ever picking up a pencil or your horn, you should be intricately familiar with the tune and the solo you are about to work on. Listen not just to the notes and rhythms, but also to dynamics, articulation, inflection, and what the rhythm section is doing.
2. Plot out the form of the tune. How many choruses does the soloist play? How many bars in each chorus? Is the form AABA? ABAC? Blues? Rhythm Changes? Sketch out empty space in your manuscript book that shows the form, drawing double bars often to delineate new sections. Make sure to leave enough space to fill in the solo.
3. If you can get the chord changes, it will be extremely helpful. For more advanced transcribers, try to figure them out by ear. If you are having a difficult time, look up the changes to the tune in a fake book. Beware of inaccuracies—use a reliable source!
4. I recommend working in sections from here, 8 or 16 bars at a time. That will allow you to focus on smaller parts of the form while still seeing quick results.
5. Figure out the rhythm of the solo. You might want to sketch it into your transcription or make notation on some scrap paper. If it helps, tap your hand or your foot. Saying the beats out loud also helps in more complicated solos.
6. Figure out the pitches for the rhythms you just identified. You may need to play the recording a number of times to hear them. A quick trigger finger on the “Pause” button will help considerably. You will probably need your horn or a piano to help here. If you are having trouble, look to the chord changes for guidance. Does what you're hearing fit?
7. Add dynamics, articulations, and inflections. Be thorough and specific, adding word descriptions such as “Lay back” when necessary. Try to capture as much of the artist's sound in your transcription as possible.
8. Play your work with and without the recording. Memorize it. Analyze it. Borrow licks and use them in your own solos. Learn them in all 12 keys. You will be amazed at how much you can get out of each transcribed solo!

# Important Tunes to Know

## BLUES

"C" Jam Blues  
 Afro Blue  
 All Blues  
 Au Privave  
 Bessie's Blues  
 Billie's Bounce  
 Blue Monk  
 Blue Trane  
 Blues for Alice  
 Footprints  
 Freddie Freeloader  
 Mr. P.C.  
 Now's the Time  
 Straight, No Chaser  
 Work Song

## "RHYTHM" CHANGES

Anthropology  
 Cottontail  
 I Got Rhythm  
 Lester Leaps In  
 Oleo  
 Rhythm-A-Ning  
 Webb City

## BEBOP

A Night in Tunisia  
 Cherokee  
 Confirmation  
 Four  
 Well, You Needn't  
 Groovin' High  
 Joy Spring  
 Moment's Notice  
 Scrapple from the Apple  
 Solar  
 Hot House  
 Donna Lee  
 Nardis  
 Giant Steps  
 Countdown  
 Ko-Ko  
 Ornithology  
 Perdido  
 Afternoon In Paris  
 I Mean You  
 Lady Bird  
 Woody 'N You

## STANDARDS

A Fine Romance  
 All of Me  
 All of You  
 All the Things You Are  
 Beautiful Love  
 Days of Wine and Roses  
 Don't Get Around Much Anymore  
 Have You Met Miss Jones  
 Here's that Rainy Day  
 How High the Moon  
 Il Love You  
 I'll Remember April  
 April in Paris  
 In a Mellow Tone  
 It Don't Mean a Thing  
 Just Friends  
 Out of Nowhere  
 Someday My Prince Will Come  
 Stella by Starlight  
 Stompin' At The Savoy  
 Take the A Train  
 There is no Greater Love  
 There Will Never be Another You  
 What is this Thing Called Love  
 Green Dolphin Street  
 Sweet Georgia Brown  
 Satin Doll  
 Night and Day  
 My Romance  
 In Your Own Sweet Way

## BALLADS

Angel Eyes  
 But Beautiful  
 Chelsea Bridge  
 God Bless the Child  
 I Can't Get Started  
 In a Sentimental Mood  
 I Remember Clifford  
 Lush Life  
 Misty  
 My Funny Valentine  
 Naima  
 Round Midnight  
 Solitude  
 When I Fall in Love  
 Body and Soul  
 Mood Indigo

## LATIN

Corcovado  
 Girl from Ipanema  
 Desafinado  
 Blue Bossa  
 How Insensitive  
 One Note Samba  
 Nica's Dream  
 Recordame  
 Sugar  
 Song for My Father  
 Ceora

## MODAL

So What  
 Impressions  
 Maiden Voyage  
 Cantaloupe Island  
 My Favorite Things

## OTHER

Speak No Evil  
 Jordu  
 Waltz for Debby  
 Airegin  
 Doxy  
 Dolphin Dance  
 E.S.P.  
 Nefertiti  
 Pent-Up House  
 Seven Steps to Heaven  
 Sidewinder  
 Take Five  
 Witch Hunt  
 Speak Low  
 Softly As in a Morning Sunrise  
 Manteca  
 Mercy, Mercy, Mercy  
 Love for Sale  
 Good Bait  
 Chamelon



# Most Significant Jazz Recordings

Cannonball Adderley - Cannonball & Coltrane	Duke Ellington - Money Jungle	Stan Kenton - Duet
Cannonball Adderley - Somethin' Else	Bill Evans - Intermodulation	Lee Konitz - Subconscious-Lee
Gene Ammons - Boss Tenors	Bill Evans - Sunday at the Village Vanguard	Wynton Marsalis - J Mood
Louis Armstrong - Genius of Louis Armstrong	Bill Evans - Undercurrent	Pat Metheny - Road to You
Louis Armstrong - Hot Fives and Hot Sevens	Bill Evans - Waltz for Debby	Charles Mingus - Mingus Ah Um
Chet Baker - Playboys	Art Farmer - Modern Art	Blue Mitchell - The Thing to Do
Count Basie - & Joe Williams	Ella Fitzgerald - Jazz Masters 6	Hank Mobley - Soul Station
Count Basie - The Best of Count Basie Big Band	Carl Fontana - 5 Star Ed.	Hank Mobley - The Turnaround!
Sidney Bechet - Louis Armstrong & Sidney Bechet	Carl Fontana - The Great Fontanaa	Modern Jazz Quartet - European Concert
Bix Beiderbecke - The Bix Beiderbecke Story	Red Garland - Groovy	Thelonious Monk - Brilliant Corners
Art Blakey - A Night at Birdland, Vol. 1&2	Erroll Garner - Concert by the Sea	Thelonious Monk - With John Coltrane
Art Blakey - Moanin'	Stan Getz - For Musicians Only	Wes Montgomery - Full House
Art Blakey - Ugetsu	Stan Getz - Stan Getz and Bill Evans	Wes Montgomery - Incredible Jazz Guitar
Clifford Brown - Brown/Roach Inc.	Joao Gilberto - Stan Getz and Astrud Gilberto	Wes Montgomery - Smokin at the Half Note
Clifford Brown - More Study in Brown	Dizzy Gillespie - Duets	Lee Morgan - Combread
Clifford Brown - Study in Brown	Dizzy Gillespie - Groovin' High	Lee Morgan - The Sidewinder
Ray Brown - Don't Forget the Blues	Dizzy Gillespie - Jazz at Massey Hall	Jelly Roll Morton - The King of New Orleans Jazz
Dave Brubeck - Time Out	Dizzy Gillespie - Sonny Side Up	Gerry Mulligan - Walkin' Shoes
Kenny Burrell - & John Coltrane	Benny Goodman - Carnegie Hall Concert - 1938	Oliver Nelson - Blues and the Abstract Truth
Paul Chambers - Chambers Music	Dexter Gordon - Ballads	Charlie Parker - Bird & Diz
June Christy - The Misty Miss Christy	Grant Green - Born to be Blue	Charlie Parker - Now's the Time
June Christy - Something Cool	Grant Green - Feelin' the Spirit	Charlie Parker - The Dial Sessions
Sonny Clark - Leapin' and Lopin'	Grant Green - Idle Moments	Oscar Peterson - Plays Count Basie
Ornette Coleman - Free Jazz	Johnny Griffin - A Blowin' Session	Bud Powell - The Amazing, Vol. 1
Ornette Coleman - The Shape of Jazz to Come	Johnny Griffin - Introducing	Bud Powell - The Genius Of
John Coltrane - & Johnny Hartman	Slide Hampton - World of Trombones	Sonny Rollins - Newk's Time
John Coltrane - A Love Supreme	Herbie Hancock - Emyrean Isles	Sonny Rollins - Plus Four
John Coltrane - Ballads	Herbie Hancock - Maiden Voyage	Sonny Rollins - Saxophone Colossus
John Coltrane - Blue Train	Herbie Hancock - The Prisoner	Sonny Rollins - Tenor Madness
John Coltrane - Giant Steps	Johnny Hartman - I Just Dropped By to Say Hello	Frank Rosolino - Free for All
John Coltrane - My Favorite Things	Coleman Hawkins - Body and Soul	Wayne Shorter - Speak No Evil
Chick Corea - Light as a Feather	Joe Henderson - In 'N Out	Horace Silver - Blowin' the Blues Away
Chick Corea - Now he Sings, Now he Sobs	Joe Henderson - Inner Urge	Horace Silver - Cape Verdean Blues
Miles Davis - Bitches Brew	Joe Henderson - Mode for Joe	Horace Silver - Song for My Father
Miles Davis - Cookin'	Joe Henderson - Lush Life	Bessie Smith - Nobody's Blues but Mine
Miles Davis - Kind of Blue	Joe Henderson - Page One	Jimmy Smith - Back at the Chicken Shack
Miles Davis - Milestones	Woody Herman - Keeper of the Flame	Johnny Smith - Moonlight in Vermont
Miles Davis - Miles Smiles	Earl Hines - Louis Armstrong and Earl Hines	Sonny Stitt - Constellation
Miles Davis - My Funny Valentine	Billie Holiday - The Billie Holiday Story	Art Tatum - The Tatum Solo Masterpieces
Miles Davis - Relaxin'	Freddie Hubbard - Hub Tones	Stanley Turrentine - Sugar
Miles Davis - 'Round About Midnight	Freddie Hubbard - Open Sesame	McCoy Tyner - The Real McCoy
Miles Davis - Seven Steps to Heaven	Freddie Hubbard - Ready for Freddie	Sarah Vaughan - Live in Japan
Miles Davis - Steamin'	Freddie Hubbard - Red Clay	Nancy Wilson - With Cannonball Adderley
Eric Dolphy - Out to Lunch	Bobby Hutcherson - Oblique	Larry Young - Unity
Kenny Dorham - Una Mas	Milt Jackson - Bags Meets Wes	Lester Young - The Pres. Plays w/ Oscan Peterson
Duke Ellington - Hi-Fi Ellington Uptown	J.J. Johnson - The Eminent, Vol. 1	

**Look for USED jazz CD's! They can be found in stores and on the Internet!**

# Important Jazz Musicians

## TRUMPET

Nat Adderley, Louis Armstrong, Chet Baker, Bix Beiderbecke, Wayne Bergeron, Terrance Blanchard, Randy Brecker, Clifford Brown, Don Cherry, Miles Davis, Kenny Dorham, Dave Douglas, Harry "Sweets" Edison, Roy Eldridge, Jon Faddis, Maynard Ferguson, Dizzy Gillespie, Tim Hagans, Roy Hargrove, Tom Harrell, Freddie Hubbard, Ingrid Jensen, Thad Jones, Wynton Marsalis, Lee Morgan, Michael Phillip Mossman, Fats Navarro, Joe "King" Oliver, Nicholas Payton, Claudio Roditi, Red Rodney, Arturo Sandoval, Woody Shaw, Bobby Shew, Marvin Stamm, Byron Stripling, Clark Terry, Cootie Williams

## TROMBONE

Bob Brookmeyer, David Baker, Robin Eubanks, John Fedchock, Carl Fontana, Curtis Fuller, Urbie Green, Slide Hampton, Conrad Herwig, J.J. Johnson, Albert Mangelsdorf, Grachan Moncur III, "Tricky Sam" Nanton, Edward "Kid Ory", Bill Reichenbach, Frank Rosolino, Jack Teagarden, Juan Tizol, Steve Turre, Bill Watrous, Phil Wilson, Kai Winding

## TUBA

Bill Barber, Howard Johnson, Rich Matteson

## ALTO SAXOPHONE

Cannonball Adderley, Benny Carter, Ornette Coleman, Hank Crawford, Paquito D'Rivera, Paul Desmond, Eric Dolphy, Lou Donaldson, Gary Foster, Kenny Garrett, Bunky Green, Johnny Hodges, Lee Konitz, Eric Marienthal, Jackie McLean, Roscoe Mitchell, Lanny Morgan, Oliver Nelson, Greg Osby, Charlie Parker, Art Pepper, David Sanborn, Sonny Stitt, Bobby Watson, Phil Woods

## TENOR SAXOPHONE

Eric Alexander, Gene Ammons, Bob Berg, Michael Brecker, Don Byas, Ed Calle, George Coleman, John Coltrane, Eddie "Lockjaw" Davis, Joe Farrell, Frank Foster, Von Freeman, Stan Getz, Benny Golson, Dexter Gordon, Johnny Griffin, Steve Grossman, Billy Harper, Coleman Hawkins, Jimmy Heath, Joe Henderson, Clifford Jordan, Harold Land, Dave Liebman, Charles Lloyd, Joe Lovano, Branford Marsalis, Don Menza, Bob Mintzer, Hank Mobley, James Moody, Chris Potter, Joshua Redman, Sonny Rollins, David Sanchez, Pharoah Sanders, Archie Shepp, Wayne Shorter, Zoot Sims, Sonny Stitt, Stanley Turrentine, Ben Webster, Walt Weiskopf, Lester Young

## BARITONE SAXOPHONE

Pepper Adams, Nick Brignola, Harry Carney, James Carter, Serge Chaloff, Ronny Cuber, Gerry Mulligan, Gary Smulyan

## SOPRANO SAXOPHONE

Sidney Bechet, Jane Ira Bloom, John Coltrane, Jan Gabarek, Kenny Garrett, Steve Lacy, Dave Liebman, Branford Marsalis, Wayne Shorter, Grover Washington

## CLARINET

Paquito D'Rivera, Eddie Daniels, Buddy DeFranco, Johnny Dodds, Eric Dolphy (bass clarinet), Pete Fountain, Benny Goodman, Jimmy Guiffre, Woody Herman Pee Wee Russell, Artie Shaw, Tony Scott

## FLUTE

Joe Farrell, Raashan Roland Kirk, Yusef Lateef, Hubert Laws, Dave Liebman, Herbie Mann, James Moody, James Newton, Joaquim Oliveros, Lew Tabakin, Dave Valentin, Frank Wess

## GIUITAR

John Abercrombie, George Benson, Kenny Burrell, Charlie Byrd, Charlie Christian, Larry Coryell, Al DiMeola, Herb Ellis, Tal Farlow, Freddie Green, Grant Green, Jim Hall, Stanley Jordan, Barney Kessel, Earl Klugh, Russell Malone, Pat Martino, John McLaughlin, Pat Metheny, Wes Montgomery, Mary Osborne, Joe Pass, Bucky Pizzarelli, John Pizzarelli, Jimmy Raney, Django Reinhardt, John Scofield, Mike Stern

## PIANO

Toshiko Akiyoshi, Monty Alexander, Kenny Barron, Count Basie, Shelly Berg, Paul Bley, Joann Brackeen, Dave Brubeck, Nat "King" Cole, Chick Corea, Dorothy Donnegan, Kenny Drew, George Duke, Duke Ellington, Bill Evans, Victor Feldman, Tommy Flanagan, Hal Galper, Red Garland, Benny Green, Herbie Hancock, Lil Hardin-Armstrong, Barry Harris, Hampton Hawes, Earl Hines, Ahmad Jamal, Bob James, Keith Jarrett, Hank Jones, Wynton Kelly, Kenny Kirkland, John Lewis, Ramsey Lewis, Jim McNeely, Marian McPartland, Brad Meldau, Mulgrew Miller, Thelonious Monk, Phineas Newborn, Danilo Perez, Oscar Peterson, Michel Petrucciani, Bud Powell, Marcus Roberts, Ellen Rowe, George Shearing, Horace Silver, Art Tatum, Billy Taylor, Bobby Timmons, Lennie Tristano, McCoy Tyner, Chucho Valdez, Fats Waller, Cedar Walton, Kenny Werner, Mary Lou Williams, Teddy Wilson, Joe Zawinul

## ORGAN

Joey DeFrancesco, Charles Earland, Larry Goldings, Richard "Groove" Holmes, Hank Marr, Jack McDuff, Jimmy McGriff, Jimmy Smith, Lonnie Smith, Larry Young

## BASS

Jimmy Blanton, Ray Brown, Ron Carter, Paul Chambers, Stanley Clarke, John Clayton, Bob Cranshaw, Richard Davis, Jimmy Garrison, Eddie Gomez, Larry Grenadier, Charlie Haden, Percy Heath, Milt Hinton, Dave Holland, Marc Johnson, Sam Jones, Scott LaFaro, Cecil McBee, Christian McBride, Marcus Miller, Charles Mingus, George Mraz, Walter Page, Jaco Pastorius, John Patitucci, Gary Peacock, Heils Henning, Orsted Pedersen, Oscar Pettiford, Rufus Reid, Slam Stewart, Steve Swallow, Miroslav Vitous, Buster Williams, Victor Wooten

## DRUMS

Louie Bellson, Ignacio Berroa, Cindy Blackman, Ed Blackwell, Art Blakey, Terry Lynn Carrington, Sid Catlett, Joe Chambers, Kenny Clarke, Jimmy Cobb, Billy Cobham, Steve Davis, Jack DeJohnette, Baby Dodds, Peter Erskine, Al Foster, Steve Gadd, Sonny Greer, Louis Haynes, Roy Haynes, Albert Heath, Billy Higgins, Steve Houghton, Elvin Jones, Jo Jones, Philly Jo Jones, Connie Kay, Gene Krupa, Mel Lewis, Victor Lewis, Shelly Manne, Joe Morello, Paul Motian, Adam Nussbaum, Sonny Payne, Buddy Rich, Danny Richmond, Max Roach, Zutty Singleton, Ed Soph, Grady Tate, Ed Thigpen, Peter Washington, Chick Webb, Dave Weckl, Lenny White, Tony Williams, Sam Woodyard

## VIBRAPHONE

Gary Burton, Terry Gibbs, Lionel Hampton, Bobby Hutcherson, Milt Jackson, Mike Mainieri, Steve Nelson, Red Norvo, Tito Puente, Cal Tjadar

## PERCUSSION

Alex Acuna, Don Alias, Ray Barretto, Candido Camero, Luis Conte, Paulino de Costa, Giovanni Hidalgo, Airto Moreira, Tito Puente, Bobby Sanabria, Mongo Santamaria

## VIOLIN

Regina Carter, Stephane Grappelli, Ray Nance, Jean Luc Ponty, Randy Sabine, Stuff Smith, Joe Venuti,

## MALE VOCALISTS

Ernie Andrews, Louis Armstrong, Chet Baker, Tony Bennett, George Benson, Ray Charles, Freddy Cole, Nat "King" Cole, Harry Connick Jr, Bob Dorough, Billy Eckstine, Kurt Elling, Giacomo Gates, Joao Gilberto, Miles Griffith, Johnny Hartman, Jon Hendricks, Al Jarreau, Eddie Jefferson, Kevin Mahogany, Bobby McFerrin, Mark Murphy, Lou Rawls, Frank Sinatra, Clark Terry, Mel Torme, Joe Williams

## FEMALE VOCALISTS

Karrin Allyson, Leny Andrade, Carmen Bradford, Dee Dee Bridgewater, Betty Carter, June Christy, Rosemary Clooney, Natalie Cole, Madeline Eastman, Ella Fitzgerald, Nnenna Freelon, Astrud Gilberto, Billie Holiday, Shirley Horn, Nancy King, Diana Krall, Cleo Laine, Peggy Lee, Abbey Lincoln, Carmen McRae, Jane Monheit, Anita O'Day, Dianne Reeves, Vanesa Rubin, Diane Schuur, Janis Segal, Bessie Smith, Sarah Vaughan, Dinah Washington, Cassandra Wilson, Nancy Wilson

## VOCAL GROUPS

The Bobs, Boca Livre, The Four Freshman, The Hi-Lo's, Ladysmith Black Mambazo, Lambert, Hendricks, & Ross, Les Doubles Six, M-Pact, Manhattan Transfer, New York Voices, Rare Silk, The Ritz, Singers Unlimited, The Swingle Singers, Vocal Sampling, Voice Trek, Take 6, Toxic Audio, Vox One, Zap Mama

## BIG BANDS

Toshiko Akiyoshi/Lew Tabackin Big Band, Count Basie, Bob Brookmeyer, Cab Calloway, Carnegie Hall Jazz Orchestra, Benny Carter, Clayton-Hamilton Jazz Orchestra, Jimmy Dorsey, Tommy Dorsey, Billy Eckstine, Duke Ellington, Gil Evans, Maynard Ferguson, Dizzy Gillespie, Benny Goodman, Gordon Goodwin's Big Phat Band, Fletcher Henderson, Woody Herman, Bill Holman, Harry James, Quincy Jones, Thad Jones/Mel Lewis, Stan Kenton, Gene Krupa, Lincoln Center Jazz Orchestra, Rob McConnell's Boss Brass, Glenn Miller, Bob Mintzer, Benny Moten, Sammy Nestico, Rob Parton, Don Redman, Buddy Rich, Doc Severinsen, Artie Shaw, Maria Schneider, Claude Thornhill, U.S. Air Force Airmen of Note, U.S. Army Blues, U.S. Army Jazz Ambassadors, U.S. Navy Commodores, Paul Whiteman,

# JAZZ INTERNET RESOURCES

## INFORMATION SITES

A Jazz Improvisation Primer: <http://outsideshore.com/primer/primer>  
 All About Jazz: <http://www.allaboutjazz.com>  
 AMG All Music Guide: <http://www.allmusic.com>  
 International Association of Jazz Educators: <http://www.iaje.org>  
 Jazz at Lincoln Center: <http://www.jalc.org>  
 Jazz Resource Center: <http://www.jazzcenter.org>  
 Jazz Roots: <http://www.jass.com>  
 Jazz Transcriptions: <http://www.jazztranscriptions.com>  
 Jazz Trumpet Solos: <http://www.jazztrumpetsolos.com>  
 JustJazz: <http://www.justjazz.com>  
 Music and Musicians Forums: <http://www.sputnikmusic.com/forums>  
 Smithsonian Jazz: <http://www.smithsonianjazz.org>

## PUBLICATIONS

Down Beat Magazine: <http://www.downbeat.com>  
 Jazz Improv Magazine: <http://www.jazzimprov.com>  
 Jazz Times: <http://www.jazztimes.com>

## SHOPPING

Double Time Records: <http://www.doubletimejazz.com>  
 Free Sheet Music: <http://www.freesheetmusic.net>  
 EJazzLines: <http://www.ejazzlines.com>  
 Jamey Aebersold Jazz: <http://www.jazzbooks.com>  
 Jazz Record Mart: <http://www.jazzrecordmart.com>  
 PG Music (Band-In-A-Box): <http://www.pgmusic.com>  
 Sher Music: <http://www.shermusic.com>  
 Sibelius: <http://www.sibelius.com>

## INSTRUMENT SPECIFIC

International Association of Bassists: <http://www.instituteofbass.com>  
 International Trombone Association: <http://www.ita-web.org>  
 International Trumpet Guild: <http://www.trumpetguild.org>  
 Jazz Guitar Discussion Group: <http://www.jazzguitargroup.com>  
 Jazz Guitar Online: <http://www.jazzguitar.be>  
 Learn Jazz Piano: <http://www.learnjazzpiano.com>  
 Online Drum Lessons: <http://www.onlinedrumlessons.com>  
 Sax on the Web: <http://www.saxontheweb.net>  
 Trumpet Herald: <http://www.trumpetherald.com>

## Play-a-long CD Track Listing

1. Blues in Bb
2. Groovin' High
3. ii-V7-I Patterns in 4 bar phrases
4. ii-V7-I Patterns in 2 bar phrases
5. ii-V7 Patterns in 2 bar phrases
6. ii-V7 Patterns in 1 bar phrases
7. Rhythm Changes in Bb (medium)
8. Rhythm Changes in Bb (fast)
9. iii-VI-ii-V7 Patterns
10. Rhythm Changes B section
11. Rhythm Changes B section (with ii-V7's)
12. Rhythm Changes B section (with tri-tone substitutions)
13. Blues for Alice
14. Minor ii-V7-I's
15. Minor ii-V7's
16. Autumn Leaves
17. What is This Thing Called Love
18. Maiden Voyage
19. ii-V7b9-I Progressions
20. ii-V7#9-I Progressions
21. ii-V7#11-I Progressions
22. ii-V7alt-I Progressions